UNIVERSITY OF

Massachusetts Press

NEW BOOKS FOR FALL AND WINTER 2001 – 2002

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Pablo Picasso (1881–1973), *Die Lektüre*, 1935.
Oil painting 81 × 100 cm.
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University of Massachusetts Press
fall/winter 2001-2002
UMass Press Online at www.umass.edu/umpress

The Girl in the Fall-Away Dress

Stories

Michelle Richmond

Winner of the AWP Award for Short Fiction

Powerful stories explore the lives of a fragmented family from Alabama

Four sisters, many lovers, and a series of settings both familiar and exotic delineate the nineteen linked stories in this award-winning debut collection. Whether leaving, returning, or staying put, the women who narrate these stories are bound to Alabama by history and habit, their voices informed by the landscape and lore of the New South.

Michelle Richmond introduces us to a memorable extended family, in which lies come more easily than forgiveness, and parents and siblings conceal the truth as often as they reveal it. In many cases, the women are forced to choose—between family and lovers, safety and self-sufficiency, the religion they grew up with and the reality of the world they have found for themselves.

In "Down the Shore Everything's All Right," twenty-eight-year-old Grace abandons wide Southern beaches for New York sidewalks, only to discover that the Gulf Coast still has a hold on her. In "Intermittent Waves of Unusual Size and Force," a wayward father is called home from California by a massive hurricane that threatens the lives of his family. In "The World's Greatest Pants," three younger sisters watch in awe as Darlene, the eldest and bravest, defies her parents and heads for Texas in a battered El Camino.

An undercurrent of eroticism runs through the collection. "Propaganda" finds the youngest sister alone in an old house in Knoxville, where she forms a symbiotic relationship with a mysterious upstairs neighbor during her husband's lengthy absence. In "Fifth Grade: A Criminal History," adolescence and sexuality merge with explosive consequences. A woman dancing naked on a bridge in San Francisco is the central figure of the title story.

The divine and the absurd are uneasy but frequent bedfellows in this volume. "O-lama-lama" portrays the scene of a religious free-for-all at a beachside church in Fairhope, Alabama, while "Slacabamorinico" celebrates the holy commotion of Mardi Gras at a Mobile cemetery. In "The Last Bad Thing," a love-struck young woman in the Bible Belt is haunted by visions of Ramadan.

"*The Girl in the Fall-Away Dress* is a stunning collection filled with heart-stopping moments of such raw emotion that I am left with a vivid array of visions long remembered afterward. There is humor, there is grief—the author skillfully keeping us in that precious spot between the two, so that we are always aware of the fragile filaments linking one experience to another."—Jill McCorkle

MICHELLE RICHMOND teaches writing at the City College of San Francisco.

Fiction

176 pp.
$24.95t cloth, ISBN 1-55849-315-8
November 2001

order by fax toll free
1-800-488-1144
or call 413-545-2219

Imperial Brotherhood

Gender and the Making of Cold War Foreign Policy

Robert D. Dean

A groundbreaking analysis of how culture, class, and gender shaped American foreign policy during the Cold War

This provocative book begins with a question about the Vietnam War. How is it, asks Robert D. Dean, that American policymakers—men who prided themselves on "hardheaded pragmatism" and shunned "fuzzy idealism"—could have committed the nation to such a ruinous, costly, and protracted war? The answer, he argues, lies not simply in the imperatives of anticommunist ideology or in any reasonable calculation of national interest. At least as decisive in determining the form and content of American Cold War foreign policy was the common background and shared values of its makers, especially their deeply ingrained sense of upper-class masculinity.

Dean begins by examining the institutions that shaped the members of the U.S. foreign policy establishment—all-male prep schools, Ivy League universities, collegiate secret societies, and exclusive men's clubs—that instilled stoic ideals of competition, duty, and loyalty. Service in elite military units during World War II further reinforced this pattern of socialization, eventually creating an "imperial brotherhood" imbued with a common global vision. More than that, according to Dean, the commitment to tough-minded masculinity shared by these men encouraged the pursuit of policies that were aggressively interventionist abroad and intolerant of dissent at home.

Applying his gendered analysis to the McCarthy era, Dean reveals how the purge of suspected homosexuals in the State Department not only paralleled the repression of the political left, but also reflected a bitter contest for power between the foreign policy elite and provincial Congressional conservatives. He then shows how issues of manliness similarly influenced the politics and policies of the Kennedy and Johnson administrations. Just as programs like the Peace Corps were grounded in ideals of masculine heroism, decisions about intervention in Vietnam were inextricably bound up with ideas about male strength and power. In the end, Dean makes a persuasive case that these elite constructions of male identity fundamentally shaped the course of American foreign policy during the early decades of the Cold War.

"Dean's fascinating analysis dissects the code of masculinity that guided what he calls America's 'imperial brotherhood.' A thought-provoking case study of the interconnections between gender ideology—especially masculinity and homophobia—and U.S. foreign policy, this is a book that bridges political, social, and cultural history."—Emily S. Rosenberg, author of *Financial Missionaries to the World: The Politics and Culture of Dollar Diplomacy, 1900–1930*

"*Imperial Brotherhood* is at the cutting edge of scholarship on the cultural construction of foreign policy. Dean's profiles of key American policymakers greatly deepens our understanding of the origins of the Vietnam War. Written in lucid, lively, and jargon-free prose, the book is certain to appeal to a diverse audience."—Christian G. Appy, editor of *Cold War Constructions: The Political Culture of United States Imperialism, 1945–1966*

ROBERT D. DEAN is assistant professor of history at Eastern Washington University.

American Studies / Cultural Studies

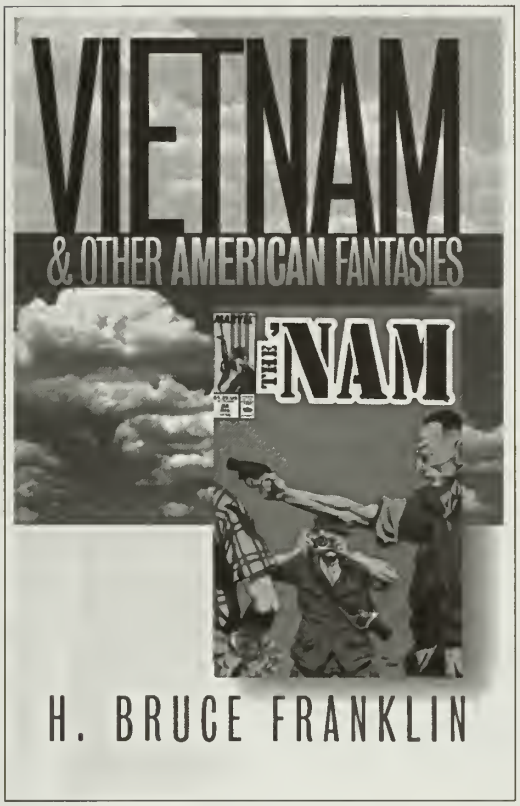
304 pp., 20 illus.
$29.95s cloth, ISBN 1-55849-312-3
December 2001

A volume in the series Culture, Politics, and the Cold War

Vietnam and Other American Fantasies

H. Bruce Franklin

A provocative reassessment of the Vietnam War and its cultural and political legacies



"An all inclusive cultural history of the Vietnam War and its continuing impact upon contemporary American society." —*Library Journal*

"Coming to terms with the Vietnam War—the war that America lost—has been a long, grueling struggle, mired by historical denial and distortion and, as Franklin so formidably reveals, myths that have become entrapped in American culture. He presents a scholarly, yet personal and lucid investigation of how these myths evolved and why people depend upon them to answer the confusing questions that have become the legacy of the war."—*ForeWord*

"Franklin has written on other subjects over the years, but Vietnam has inspired some of his most probing work. . . . Cogent cultural criticism."—*Booklist*

"Memories change and reconstruct the past, and in this provocative study, Rutgers cultural historian Franklin argues that the American memory of Vietnam has left fact and experience behind so that what remains is myth and denial." —*Publishers Weekly*

"A brilliant reinterpretation of the Vietnam War, showing how this dreadful war continues to infect the political imagination of America. Of particular value is Franklin's unique capacity to link the fantasies of science fiction with the construction of grotesque political myths glorifying warrior illusions. At a time when the mainstream is struggling to put a silver lining around the collective memory of the Vietnam War, this book is indispensable."—Richard Falk, Princeton University

"What marks this provocative and engaging book is H. Bruce Franklin's steadfast resistance to a society that takes 'plausible deniability' as its first principle. The range of subjects considered, Franklin's clear-headed analysis, and his impressive knowledge all make this an important contribution."—Marilyn B. Young, author of *The Vietnam Wars, 1945–1990*

H. BRUCE FRANKLIN is the John Cotton Dana Professor of English and American Studies at Rutgers University in Newark. Among his books are *M.I.A. or Mythmaking in America* and *War Stars: The Superweapon and the American Imagination.*

American Studies / Cultural Studies

272 pp., 11 illus., LC 00-030275
$28.95s cloth, ISBN 1-55849-279-8
$18.95t paper, ISBN 1-55849-332-8
2000 cloth, September 2001 paper

A volume in the series Culture, Politics, and the Cold War

order by fax toll free
1-800-488-1144
or call 413-545-2219

Annie Adams Fields

Woman of Letters

Rita K. Gollin

The rich life of an extraordinary nineteenth-century American woman

A comprehensive biography of an exemplary woman, this book tells the story of Annie Adams Fields (1834–1915), one of the leading figures in nineteenth-century Boston's cultural circles. Although often defined in terms of her famous husband, publisher James T. Fields of Ticknor & Fields, she was, as this book demonstrates, a person of significant intellectual and social accomplishments in her own right.

After Fields entered her remarkable companionate marriage at age twenty, she was welcomed into friendship by such eminent writers as Emerson, Longfellow, Hawthorne, and Dickens. But it was not simply as a dutiful wife that she invited Emerson to lecture to a group of friends in the library of her home, or did literary research for Harriet Beecher Stowe, or advised her husband on submissions to the *Atlantic Monthly*. As Rita K. Gollin shows, Fields also pursued her own imperatives of self-fulfillment and service to others. A published poet, essayist, and novelist, she also wrote dozens of biographies of famous writers she had known. She founded innovative charities for Boston's poor and campaigned for women's issues, including the right to vote and to be admitted to medical schools. These pursuits continued after she was widowed in 1881 and began a loving partnership with Sarah Orne Jewett—a "Boston marriage" that ended only with Jewett's death in 1909.

A shrewd nurturer of many women writers—Rebecca Harding Davis, Lucy Larcom, and Willa Cather among them—and the trusted friend of many illustrious men, Fields learned to move vigorously within the public sphere without violating traditional proprieties—as a woman, as an effective social reformer, and as a writer with wares to promote in the burgeoning literary marketplace.

Fields emerges from this thoroughly researched and highly readable work as a woman who both absorbed and challenged the sometimes conflicting values of her time, gender, and class.

"A work of impressive scholarship. As Gollin shows, Fields was able to express her own identity in the traditional mode as well as to achieve an influence and importance that transcended it, to nurture the talents of many, and to disclose her own talents in numerous ways. . . . I found every bit of it fascinating."
—Millicent Bell, professor emerita, Boston University

RITA K. GOLLIN is Distinguished Professor of English at SUNY, Geneseo. She has written three books on Nathaniel Hawthorne, including *Prophetic Pictures: Hawthorne's Knowledge and Uses of the Visual Arts*, which she coauthored.

Biography / Women's Studies / Literary Studies

432 pp., 12 illus.
$45.00s cloth, ISBN 1-55849-313-1
March 2002

The Father

A Life of Henry James, Sr.

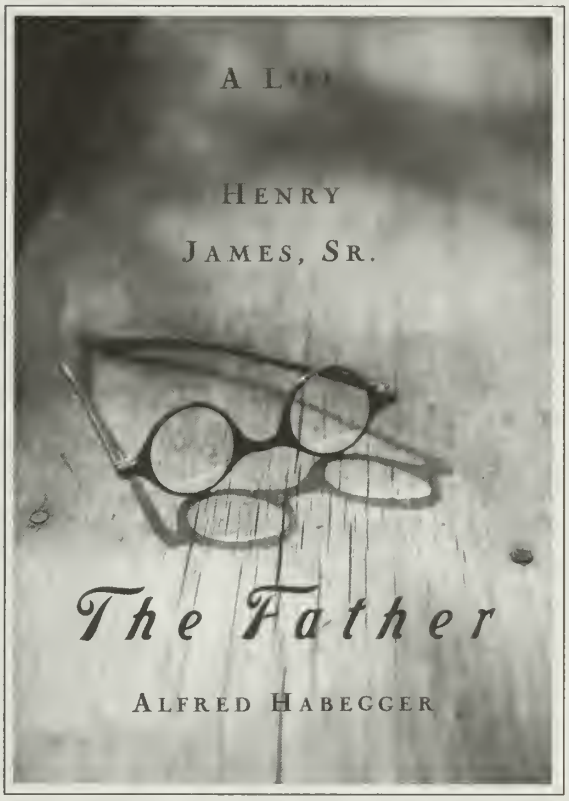
Alfred Habegger

An absorbing biography of the passionate, contradictory father of William, Henry, and Alice James

"An improbably delightful biography of the father of William and Henry and Alice James; it is composed with a wry detachment that is perhaps the biographer's only means of protecting himself from the shade of his subject, who would retort from the grave if he could." —*New Yorker*

"*The Father* is as much a study of nineteenth-century religious aspirations as the life of an eccentric and interesting man. And of course its title tells what else it is: a close examination of the background of two extraordinary sons. As well as throwing a flood of light on their development, it is a rare case study of something we ought to know more about: how families work. . . . Habegger always balances judgment with sympathy, as well as scholarliness with intuition; all in all, not just an addition to Jamesiana here, but an immensely searching study."—*New York Review of Books*

"A welcome combination of candor and painstaking research. . . . Most biographers have given us Henry James, Sr., at home, at the head of his brilliant family. Habegger gives us a different sense of the man in the broader intellectual and cultural context of his age. . . . We are in Habegger's debt not only for filling in our knowledge of James and his age, but also, perhaps, for quietly and forcefully reminding us once more of what a long foreground some of our current social dilemmas—concerning education and intellectual freedom, sexuality and the family—have had."—*Washington Post*



"Habegger counters the popular view —a view, moreover, that the James family perpetuated—that Henry James, Sr., was a 'benignant' man who devoted himself to the good of his children, preached tolerance, and practiced self-effacement. Instead, he shows us a man who developed a convoluted personal philosophy to account for his own feelings of pain and guilt, his conviction of his essential sinfulness and capacity for evil, and his fragile sense of self. He was egotistical, intolerant, hot-tempered, but never less than earnest and brutally honest in his quest for truth and enlightenment. 'Henry James was wonderful, but he was hard to bear,' one critic noted in a burst of generosity. Readers of this fine biography will likely agree."—*American Scholar*

ALFRED HABEGGER, formerly a professor of English at the University of Kansas, is an independent scholar living in Oregon. His biography of Emily Dickinson, *My Wars Are Laid Away in Books*, will be published in October 2001.

Biography / Literary Studies

608 pp., 32 illus.
$21.95t paper, ISBN 1-55849-331-X
October 2001

order by fax toll free
1-800-488-1144
or call 413-545-2219

Murdered by His Wife

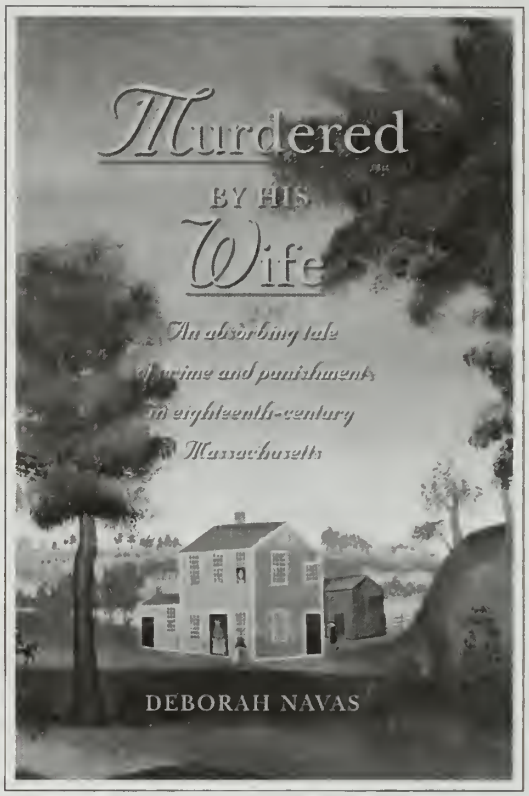
Deborah Navas

An absorbing tale of crime and punishment in eighteenth-century Massachusetts

"This well-written book exposes the harsh realities of life in revolutionary New England."—*Choice*

This history "of the murder of Joshua Spooner in Brookfield, Massachusetts, in March 1778 and the execution of his wife Bathsheba and three accomplices four months later recounts a case as sensational to contemporaries as the O. J. Simpson trial was to us. . . . Bathsheba found herself trapped in a loveless marriage to an abusive husband. Becoming desperate after discovering she was pregnant by a 17-year-old Continental soldier whom she had boarded during his trip home, Mrs. Spooner recruited two British Army deserters to help kill her husband. . . . Navas provides insights into Bathsheba's psychological state and also considers the political, cultural, and gender prejudices that prevented the state from staying her execution until she could give birth. The author also provides the full texts of newspaper accounts, trial records, and other primary sources dealing with the crime. This readable book introduces an infamous local episode to a wider popular readership."—*Virginia Quarterly Review*

"Skillfully evokes the heady American late 18th century, a time of revolutionary fervor, desperate militarized violence, and incipient lawlessness. . . . Navas brings an acutely contemporary critical eye to this lost era, revealing nuances of gender roles, piety, patriotism, and class within the actions of both killers and prosecutors."—*Kirkus Reviews*



"Navas has produced a little gem—rock hard and glistening. Her story itself has great intrinsic fascination (sex, violence, betrayal, even a kind of 'redemption'). But her *telling* of the story is best of all: so simple, so direct, so utterly compelling."—John Demos, author of *The Unredeemed Captive*

An independent scholar, DEBORAH NAVAS is author of a short story collection, *Things We Lost, Gave Away, Bought High and Sold Low,* and won the PEN Syndicated Fiction Award and the New Hampshire Writers Project Emerging Writer Award.

American History / Women's Studies / New England

224 pp., 12 illus., LC 99-15160
$16.95t paper, ISBN 1-55849-334-4
September 2001

Can She Bake a Cherry Pie?

American Women and the Kitchen in the Twentieth Century

Mary Drake McFeely

An engaging look at the relationship between women and cooking in American culture

In the rural America of the past, a woman's reputation was sometimes made by her cherry pie—or her chocolate layer cake, or her biscuits. As America modernized and women left the home to enter the paid labor force, mastery of cooking remained a sign that a woman took her gendered responsibilities seriously. Ironically, over the course of the twentieth century, as ready-made foods and kitchen appliances made home cooking less essential and labor-intensive, culinary skill continued to be perceived not only by society but often by women themselves as a measure of a woman's true value.

This book shows how cooking evolved during the twentieth century as new challenges arose to replace the old. Still tied to the kitchen, women found that instead of simply providing sustenance for the household, they now had to master more complex cooking techniques, the knowledge of "ethnic" cuisines, the science of nutrition, the business of consumerism, and, perhaps most important of all, the art of keeping their families happy and healthy.

"A compelling account of the evolution of American attitudes toward food and its preparation from the privations of the Depression through World War II and into the explosive growth of processed foods during the last half of the century. She notes the irony of how each 'liberating' technology added further expectations from the household manager."—*Booklist*

"This book would be an excellent beginning for in-depth research or for a pleasant introduction to the field. It will have a wide appeal to those interested in women's roles in the 20th century and in home cooking."—*Choice*

"An easy read—graceful and often witty. I was often charmed and just as often instructed. It is a book that could be used in American studies and women's studies courses."—Linda K. Kerber, author of *No Constitutional Right to Be Ladies*

"An enjoyable excursion, bringing together history, cookery, narrative, women's studies, and biography/autobiography in ways that will help readers make new connections."
—Anne L. Bower, editor of *Recipes for Reading*

MARY DRAKE MCFEELY is an independent scholar. She is author of *Lady Inspectors: The Campaign for a Better Workplace, 1893–1921.*

Women's Studies / American Studies / Culinary Studies

208 pp., LC 00-023452
$24.95s cloth, ISBN 1-55849-250-X
$16.95t paper, ISBN 1-55849-333-6
2000 cloth, September 2001 paper

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A Modern Arcadia

Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens

Susan L. Klaus

An illustrated history of one of America's most notable planned communities

"Bright, cheerful houses, well arranged, well trimmed lawns, hedging carefully cut . . . distinctly joyous," wrote architectural critic Herbert Croly in 1914 about the Forest Hills Gardens community in Queens, New York. The *New York Tribune* agreed, reporting that the place was a "modern Garden of Eden, a fairy tale too good to be true."

Conceived as an experiment that would apply the new "science" of city planning to a suburban setting, Forest Hills Gardens was created by the Russell Sage Foundation to provide housing for middle-class commuters as an alternative to cramped flats in New York City. Although it has long been recognized as one of the most influential planned communities in the United States, this is the first time Forest Hills Gardens has been the subject of a book.

Susan L. Klaus's fully illustrated history chronicles the creation of the 142-acre development from its inception in 1909 through its first two decades, offering critical insights into American planning history, landscape architecture, and the social and economic forces that shaped housing in the Progressive Era. Klaus focuses particularly on the creative genius of Frederick Law Olmsted Jr., who served as planner and landscape architect for the project. Drawing on his father's visionary ideas but developing his own perspective, the younger Olmsted redefined planning for the modern era and became one of the founders of the profession of city planning in the United States.

"*A Modern Arcadia* illuminates the fascinating intersection of social and aesthetic reform movements in the Progressive Era, as well as the early career of a prolific and influential planner and landscape architect."—David Glassberg, author of *Sense of History: The Place of the Past in American Life*

"Forest Hills Gardens has been little studied by modern historians. Everyone knows of it, but the details of its planning and development are not readily available. The scholarship in this work is exceptionally thorough, clearly the result of lengthy research. *A Modern Arcadia* will make a significant contribution to the fields of landscape and planning history." —Cynthia Zaitzevsky, author of *Frederick Law Olmsted and the Boston Park System*

SUSAN L. KLAUS is an independent scholar with particular interest in urban and landscape history.

Urban Studies / Landscape Architecture / American Studies

272 pp., 100 illus., 7" x 10" format
$39.95t cloth, ISBN 1-55849-314-X
January 2002

Published in association with the Library of American Landscape History

The New Deal and the Triumph of Liberalism

Edited by Sidney M. Milkis and Jerome M. Mileur

A wide-ranging reassessment of the New Deal and its legacy

For scholars who have studied it, as for many Americans who experienced it firsthand, Franklin Roosevelt's New Deal has long represented a turning point in the modern history of the United States. More than simply a bold program of political change, it marked a critical departure in the governing principles, institutional arrangements, and policies that shape American life.

In this collection of original essays, a distinguished group of political scientists and historians reevaluate the legacy of the New Deal, showing how Roosevelt and his allies forged an enduring public philosophy—modern liberalism—that redefined the relationship of government and governed. Adapting broad principles from the past to the unprecedented circumstances of a worldwide depression, the New Dealers shifted American politics away from its traditional emphasis on self-reliance, private property, and decentralized power. In its place they advocated a new "economic constitutional order"—in effect, a new social contract—in which the government guaranteed protection to individuals against the uncertainties of the marketplace.

Although the contributors differ in their assessment of the successes and failures of New Deal liberalism, all agree that its implications for American political life were profound and far-reaching—in the realm of foreign as well as domestic affairs, for the theory as well as the practice of government. Taken together, the essays offer a fresh look at the many ways the New Deal, in Harry Hopkins's phrase, "made America over."

In addition to the editors, contributors are William E. Leuchtenburg, Marc Landy, Nelson Lichtenstein, Donald R. Brand, Jyette Klausen, Suzanne Mettler, Ronald Story, Seyom Brown, and Morton Keller.

"This collection is multidisciplinary in approach and includes political scientists of national reputation and historians, among whom are arguably the most prominent scholars writing on the New Deal. The book is also well edited. I do not know of any volume quite like this one with the quality of contributing authors, scope of concerns, and points for discussion. It is exceptionally well done and both thoughtful and thought provoking."—William Crotty, Northeastern University

SIDNEY M. MILKIS is professor of government at the University of Virginia and author of *The President and the Parties*. For many years the editor of *Polity*, JEROME M. MILEUR is professor of political science at the University of Massachusetts Amherst.

Political Science / American History

304 pp.
$60.00s library cloth edition, ISBN 1-55849-320-4
$18.95s paper, ISBN 1-55849-321-2
March 2002

A volume in the series The Political Development of the American Nation: Studies in Politics and History

BY THE SAME EDITORS

Progressivism and the New Democracy

Edited by Sidney M. Milkis and Jerome M. Mileur

"An outstanding collections of essays. The comparison of the Progressive era to politics and society today and the analysis of the contours and enduring impact of the Progressive tradition are the most distinctive contributions of the book."—Margaret Weir

312 pp., LC 99-19459
$50.00s cloth, ISBN 1-55849-192-9
$18.95s paper, ISBN 1-55849-193-7
1999

A volume in the series The Political Development of the American Nation: Studies in Politics and History

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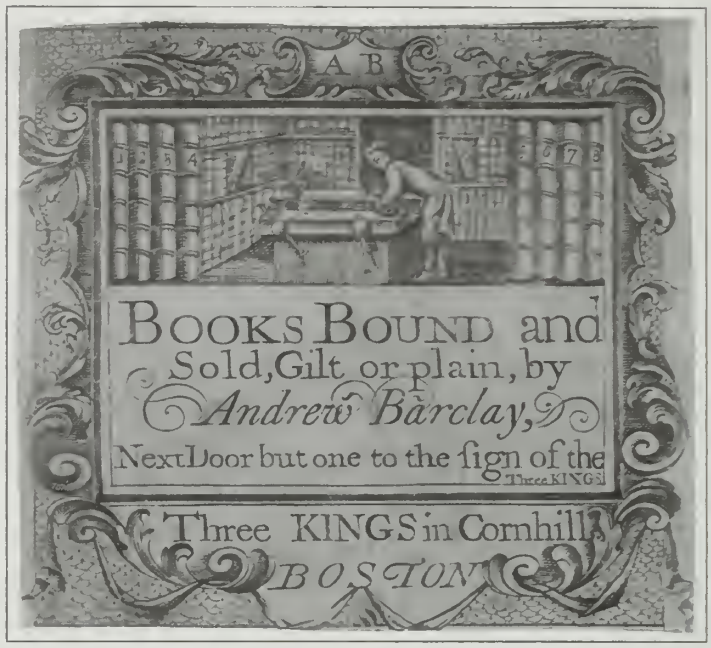
Perspectives on American Book History

Artifacts and Commentary

Edited by Scott E. Casper, Joanne D. Chaison, and Jeffrey D. Groves

A fine introduction to print culture in America, accompanied by a CD-ROM image archive



A collection of primary source materials and original essays, *Perspectives on American Book History* is the first text designed for the growing number of courses in American print culture, as well as a unique supplement for courses in American literature and history. It seeks to fill the void that has developed as the expanding history of the book has moved out of the archive and scholarly journal and into the classroom. The volume includes an introductory essay by Robert A. Gross, chair of the program in the history of the book at the American Antiquarian Society, fourteen chapters composed of primary artifacts and original essays by rising scholars in the field, and an annotated bibliography of research sources.

Chapters trace topics in American print culture from Puritan New England to the future of newspapers in a digital age. The artifacts and documents, most of which have never before been anthologized, include excerpts from readers' diaries, accounts of the printing and publishing trades, materials from the alternative press, commentaries on authorship and reading, and visual images. The essays place these primary source materials in their historical, literary, and political contexts and model the ways students might approach them.

The volume is accompanied by a CD-ROM image archive, which includes nearly 200 digital images, captioned and keyed to the different chapters. Easily read with standard browsers, the CD-ROM allows access to otherwise scarce materials and vividly assists students in learning how book history is hands-on history.

In addition to the editors and Robert A. Gross, the contributors are Nancy Cook, Patricia Crain, Ann Fabian, Alice Fahs, Ellen Gruber Garvey, Jen A. Huntley-Smith, Charles Johanningsmeier, Jill Lepore, Russell L. Martin, Trysh Travis, Glenn Wallach, and Susan S. Williams.

"This is one of the most intelligently edited collections of essays I have seen in a long time. An intellectually compelling work, it commands the field of American print history, covering a delightfully wide variety of topics with expert knowledge. Most important, it is teachable."—Ezra Greenspan, coeditor of the annual *Book History*

SCOTT E. CASPER is associate professor of history at the University of Nevada, Reno. JOANNE D. CHAISON is the research librarian at the American Antiquarian Society. JEFFREY D. GROVES is professor of English at Harvey Mudd College.

Literary Studies / Cultural Studies / American Studies

480 pp., 44 illus., image archive on CD-ROM
7" x 9 1/4" format
$70.00s library cloth edition, ISBN 1-55849-316-6
$24.95s paper, ISBN 1-55849-317-4
April 2002

Published in association with the Center for the Book in the Library of Congress and the American Antiquarian Society.

A volume in the series Studies in Print Culture and the History of the Book

Making Meaning

"Printers of the Mind" and Other Essays

D. F. McKenzie

Edited by Peter D. McDonald and Michael F. Suarez, S.J.

A collection of seminal writings by a pioneer in the field of book history

"The greatest bibliographer of our time," was how historian Robert Darnton described D. F. McKenzie. Yet until now many of McKenzie's major essays, scattered in specialist journals and inaccessible publications, have circulated mainly in tattered photocopies. This volume, edited by two of McKenzie's former students, brings together for the first time a wide range of his writings on bibliography, the book trade, and the "sociology of texts." Selected by the author himself before his sudden death in 1999, the essays range from the material transmission of Shakespeare's plays in the seventeenth century to the connections among oral, manuscript, and print cultures.

Making Meaning reflects McKenzie's virtuosity as a traditional bibliographer and reveals how his thought-provoking scholarship made him a driving force in the genesis and development of the new interdisciplinary field of book history. His refusal to recognize the traditional boundary between bibliography and literary history re-energized the study of the social, political, economic, and cultural aspects of book production and reception.

The editors' introduction and headnotes situate McKenzie's innovative and controversial thinking in the debates of his time.

"Not only does McKenzie address major bibliographical issues in ways that question and reformulate fundamental assumptions and procedures, he also demonstrates just how bibliography illuminates an entire range of scholarship in literary, cultural, and political history. It is this breadth of perspective, which he everywhere insists on, that makes this an important collection, one that should have broad appeal."—Michael Winship, University of Texas, Austin

D. F. MCKENZIE was professor of bibliography and textual criticism at Oxford University. PETER D. MCDONALD is university lecturer and tutorial fellow at St. Hugh's College, Oxford University. MICHAEL F. SUAREZ, S.J., teaches at Fordham University.

Literary Studies / Cultural Studies

360 pp., 6 illus.
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This is the final volume in a trilogy of works that examine the impact of writing and reading about traumatic subjects. *Diaries to an English Professor* (1994) explores the ways in which undergraduate students use psychoanalytic diaries to probe conflicted issues in their lives. *Surviving Literary Suicide* (1999) investigates how graduate students respond to suicidal literature—novels and poems that portray and sometimes glorify self-inflicted death.

In *Risky Writing*, Jeffrey Berman builds on those earlier studies, describing ways teachers can encourage college students to write safely on a wide range of subjects often deemed too personal or too dangerous for the classroom: grieving the loss of a beloved relative or friend, falling into depression, coping with the breakup of one's family, confronting sexual abuse, depicting a drug or alcohol problem, encountering racial prejudice. Berman points out that nearly everyone has difficulty talking or writing about such issues because they arouse shame and tend to be enshrouded in secrecy and silence. This is especially true for college students, who are just emerging from adolescence and find themselves at institutions that rarely promote self-disclosure.

Recognizing the controversial nature of his subject, Berman confronts academic opposition to personal writing head on. He also discusses the similarities between the "writing cure" and the "talking cure," the role of the teacher and audience in the self-disclosing classroom, and the pedagogical strategies necessary to minimize risk, including the importance of empathy and other befriending skills.

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JEFFREY BERMAN is professor of English at the University of Albany.

Literary Studies / Education

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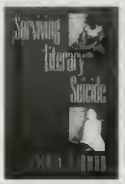
BY THE SAME AUTHOR



Surviving Literary Suicide

Jeffrey Berman

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The Other *Ariel*

Lynda K. Bundtzen

An insightful study of the original, never published version of Sylvia Plath's famous book of poems

Sylvia Plath, who committed suicide in 1963 at age thirty, is now widely regarded as one of America's greatest poets. Her second collection, *Ariel*, which was issued posthumously in 1965, received superb reviews and became one of the best-selling books of poetry published in the twentieth century. What is less well known about this celebrated volume is that the poems it contains are not the ones Plath herself selected when she assembled her manuscript.

With great care and critical insight, Lynda K. Bundtzen examines Plath's original typescript for *Ariel* and compares it to the version that was published by her estranged husband, Ted Hughes. In his role as Plath's literary executor and *Ariel*'s editor, Hughes deleted twelve poems that he considered too "personally aggressive" in their attacks on him, while adding several others composed in the final weeks of Plath's life and colored by her suicidal depression.

Bundtzen argues that Plath's original plan represented a conscious response to her disintegrating marriage—the swearing off of an old life with Hughes and the creation of a new self as a woman and poet. The poems Hughes deleted show her in an angry dialogue over their marital breakup, with Plath writing several of these bitterly ironic poems on the verso of Hughes's manuscript for an unpublished play entitled "The Calm." Beneath the surface of Hughes's "calm" we see a "tempest" building by the woman who chose Shakespeare's Ariel as her poetic identity.

Bundtzen pays particular attention to a sequence of five poems about beekeeping which Plath originally intended as the book's conclusion. Interpreting them allegorically, and drawing on the rich folklore that surrounds the relationship between the beekeeper and her bees, Bundtzen shows these poems to be simultaneously veiling and revealing the future that Plath both longed for and dreaded in a new life apart from Hughes.

In a concluding chapter, Bundtzen demonstrates the ways in which Hughes's last collection of poetry, *Birthday Letters*, extends the dialogue Plath initiated with him in her manuscripts for the *Ariel* poems. Bundtzen interprets Hughes's self-depiction as a grieving Orpheus who repeatedly looks back to address Plath both as the fading shadow of Eurydice and as a fellow poet of mourning.

"An absolutely enthralling read. Bundtzen is a highly respected Plath scholar and a riveting writer, whose prose is lucid, jargon-free, and compelling. This book makes a significant contribution not just to Plath criticism but to our understanding of the dynamics of creativity."—Sandra M. Gilbert, author of *No Man's Land: The Place of the Woman Writer in the Twentieth Century*

LYNDA K. BUNDTZEN is Herbert H. Lehman Professor of English at Williams College and author of *Plath's Incarnations: Women and the Creative Process.*

Literary Criticism / Poetry
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Phantoms of a Blood-Stained Period

The Complete Civil War Writings of Ambrose Bierce

Edited by Russell Duncan and David J. Klooster

Gathers for the first time in one volume all of Bierce's war writings

Alone among important American writers, Ambrose Bierce fought for four years in the Civil War. The writings he produced about that conflict comprise a body of work unique in our nation's literature. This volume gathers for the first time virtually everything Bierce wrote about the war, from letters composed on the field of battle to maps he drew as a topographical engineer, from his masterful short stories to his final bittersweet ruminations before he disappeared into Mexico in 1914.

The collection is organized chronologically, following Bierce's participation in a wide range of battles, from the early skirmishes in the West Virginia mountains to the bloodbaths at Shiloh and Chickamauga and his near fatal wounding at Kennesaw Mountain. His overlapping accounts of these events provide a clear and compelling record of the sights and sounds of the battlefield, the psychological traumas the war induced in its soldiers, and the memories that would haunt survivors for the rest of their lives. In prose that anticipates the work of Ernest Hemingway and Tim O'Brien, Bierce's writings unflinchingly tell the truth about the war.

Writing in the 1880s and 1890s, at a time when both the North and South were erecting monuments to the heroes and glories of the war, Bierce insisted that his readers confront what really happened. Rather than celebrate causes and comrades, Bierce's fiction and memoirs describe the impossibly brutal realities of the Civil War battlefield.

The volume includes a biographical introduction and comprehensive notes on all the writings and is suitable for classroom adoption and general readers alike.

"It is excellent to have all of Bierce's writings on the Civil War accessible in a single, eminently teachable volume. Bierce writes with great strength and never hides from us the ugliness of war. This book will stand beside such equally powerful works as *All Quiet on the Western Front* and *The Things They Carried* in the canon on modern war."
—William S. McFeely

"The main argument, that Bierce's Civil War writings are undeservedly unknown to all but a small group of specialists, is powerfully borne out by this excellent collection of his work and by the editors' own fine work in placing these pieces in their historical, cultural, and literary contexts. This book makes a highly significant contribution to American literary studies."—Michael W. Schaefer, author of *Just What War Is: The Civil War Writings of De Forest and Bierce*

RUSSELL DUNCAN is professor of American history at the University of Copenhagen. DAVID J. KLOOSTER is professor of English at Hope College.

Literary Studies / American Studies / Civil War History

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Venus in Boston and Other Tales of Nineteenth-Century City Life

George Thompson

Edited with an introduction by

David S. Reynolds and Kimberly R. Gladman

Writings by one of America's earliest and best-selling authors of sensational fiction

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This book reprints for the first time since the 1850s three short works by George Thompson (1823–c. 1873), one of antebellum America's most successful and prolific authors of sensational fiction. Beginning in the 1840s, he wrote stories for sporting papers like *Life in Boston and New York,* edited the humorous New York weekly *The Broadway Belle,* and contributed regularly to the sexually explicit *Venus' Miscellany.* He also published dozens of novels, most of which were set in Northeastern cities. His writing blends entertainment and social protest, combining commentary on such issues as urbanization, poverty, race, and class with some of the era's most shocking depictions of sex and violence.

The three works in this volume offer a rich representative sample of Thompson's writing. The two novels—*Venus in Boston* and *City Crimes*—depict the American city as a place of dark mystery, bawdy humor, and near-universal corruption peopled with con artists and criminals of all kinds. In each novel, a complex narrative structure interweaves multiple stories of exploited labor, abuse of power, seduction, intrigue, and crime. Thompson's autobiography, *My Life,* presents the author's life in terms nearly as lively as his fiction.

Thompson's zestful, unconventional writings fly in the face of the stereotypical view of Victorian America as strait-laced and sentimental. Ideal for use as a classroom text, this new edition includes a scholarly introduction and an extensive bibliography.

"I can think of no antebellum author more deserving of recovery than George Thompson. . . . This is a book that scholars, students, and teachers need to be reading. It will be welcomed by both critics and historians alike as an important and unique peek into the darker recesses of the antebellum underworld. The introduction to the volume constitutes the most thorough, accessible, and useful account of Thompson's life and work to date. The editors carefully reconstruct the author's world and do a remarkable job of bringing his books to life."—Leon Jackson, University of South Carolina, Columbia

DAVID S. REYNOLDS is Distinguished Professor of English at Baruch College, CUNY. His many books include *Walt Whitman's America: A Cultural Biography.* KIMBERLY R. GLADMAN teaches English at New York University.

American Studies / Fiction

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Father Mathew's Crusade

Temperance in Nineteenth-Century Ireland and Irish America

John F. Quinn

Chronicles the mercurial rise, fall, and revival of the Irish temperance movement

For centuries, the Irish have been famed, and often derided, for their attachment to alcohol. Yet in the 1830s and 1840s, Ireland became a temperance stronghold. The man almost singlehandedly responsible for this surprising transformation was Father Theobald Mathew (1790–1856), a popular Franciscan friar. Over a ten-year period, five million Irish men, women, and children took the pledge at his hands, while hundreds of public houses were forced to shut their doors or switch to selling coffee and tea.

By the end of the 1840s, however, Mathew's "miracle" was already coming undone. The Great Famine was ravaging Ireland and Mathew's years of nonstop campaigning had left him sick, exhausted, and bankrupt. Undeterred, he traveled to the United States in 1849 to generate support and administer the pledge to as many new immigrants as he could find. Failing health forced him to return to Ireland where he died in 1856, leaving behind a weak and fragmented movement.

In the late nineteenth century, several Irish priests revived Mathew's crusade. In the United States, Irish American bishops supported the Catholic Total Abstinence Union (CTAU) and joined hands with the Women's Christian Temperance Union in their war against liquor. In Ireland, Father James Cullen formed the Pioneers, a total abstinence association for devout Catholics. While the CTAU languished after the United States Congress passed the Prohibition Amendment in 1919, the Pioneers continued to thrive in Ireland into the 1960s. Although the group's membership has declined in recent years, there are still today a large number of Irish teetotallers.

"Quinn's research and scholarship are very impressive, sound, and up-to-date. The book makes a significant contribution to the field. I would use it in the courses I teach on Modern Irish history and on the Irish in America."
—Kerby A. Miller, author of *Emigrants and Exiles: Ireland and the Irish Exodus to North America*

JOHN F. QUINN is associate professor of history at Salve Regina University.

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Black Students in the Ivory Tower

African-American Student Activism at the University of Pennsylvania, 1967–1990

Wayne C. Glasker

A case study of the rise of black student activism at an urban university

In the late 1960s and early 1970s, the number of African American undergraduates at the University of Pennsylvania grew dramatically. This book describes the circumstances surrounding the university's decision to increase its black enrollment and the consequences that followed. Focusing on the role of black student activism, Wayne C. Glasker traces the trajectory of controversy and debate over such issues as assimilation, integration, black nationalism, and cultural pluralism on a single university campus.

Glasker begins his study in the late 1960s, when the university's expansion into a predominantly black Philadelphia neighborhood precipitated a massive sit-in and protest. In response, Penn accelerated the process of admitting more black students, doubling the number of black matriculants by September 1969. Many came from inner city public high schools with backgrounds, ideas, and interests far different from those of the affluent middle- and upper-class white students who constituted the majority of the undergraduate population. As a result, the next decade was marked by recurrent tension and conflict, as black students at Penn rejected assimilation and agitated successfully for the creation of a variety of institutions that recognized their needs. These included an Afro-American studies program, a residence for students interested in black culture, and a Black Student League. Following a sit-in in 1978, they won a demand for an Intercultural Center and formed the United Minorities Council, and in 1986 they joined with white activists to press the university to divest its holdings from companies doing business in South Africa.

Throughout the book Glasker interweaves two parallel stories: that of an Ivy League university wrestling with questions of diversity, compensatory education, and the meaning of merit and qualification; and that of black students grappling with issues of assimilation, separatism, and cultural pluralism. In the end, he argues, the students sought to preserve their own distinctive ethnic culture, identity, and heritage while pursuing economic upward mobility. Rather than separatism, they aspired to a form of biculturalism that involved economic empowerment without cultural assimilation.

"A very interesting and thorough history of the struggles to increase the African American presence at the University of Pennsylvania during the late 1960s and early 1970s. There are few such studies. . . . Glasker's book constitutes a significant contribution."—John Bracey, coeditor of *Strangers and Neighbors: Relations between Blacks and Jews in the United States*

WAYNE C. GLASKER is assistant professor of history and director of the African American Studies Program at Rutgers University, Camden.

Black Studies / American History / Education
272 pp.
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March 2002

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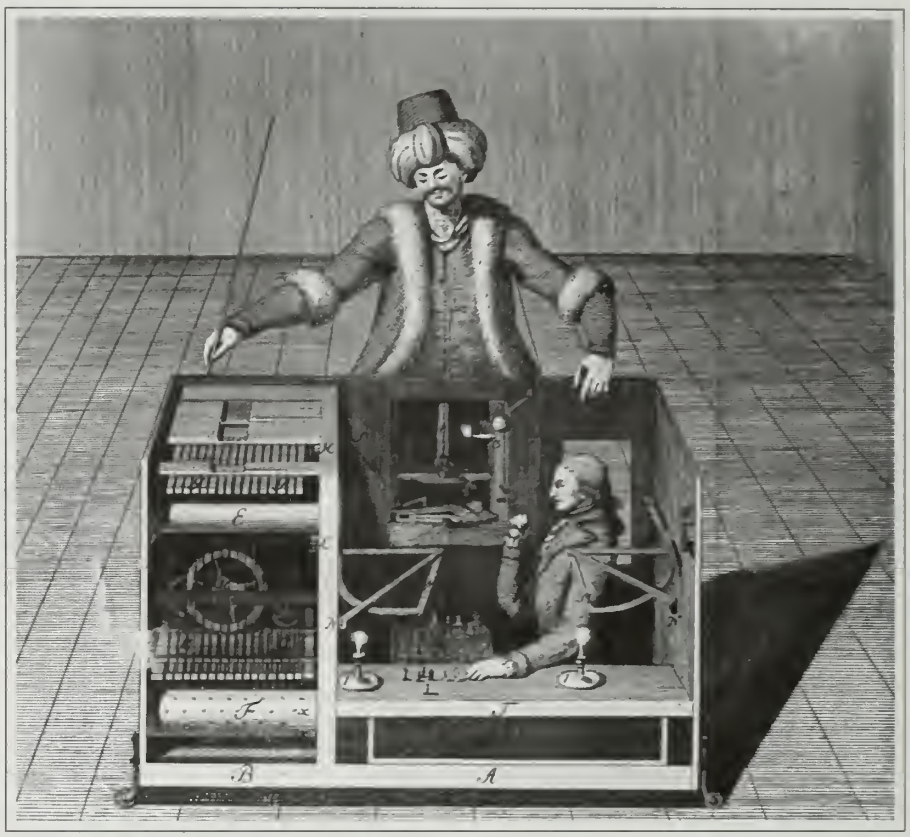
Romantic Cyborgs

Authorship and Technology in the American Renaissance

Klaus Benesch

Explores the relationship between authorship and technology in nineteenth-century America



Literary critics have long regarded the rejection of technology as a distinguishing feature of American Romanticism. Yet as Klaus Benesch shows in this insightful study, the attitude of antebellum writers toward the advent of the machine age was far more complicated than often supposed. Although fraught with tension, the relationship between professional authorship and evolving technology reflected a pattern of adjustment rather than opposition, as writers sought to redefine their place within a culture that increasingly valued the engineer and the scientist.

According to Benesch, major writers such as Emerson, Hawthorne, Melville, Poe, Whitman, and Rebecca Harding Davis recognized technology as a powerful engine of social change—a driving force that threatened to subordinate their creative faculties to the inexorable dictates of industrial production. In response, they conjured up "cybernetic" self-representations that attempted to preserve the autonomy of the individual author in the face of ongoing technological encroachment. These biomechanical images helped writers construct a hybrid identity that reconciled new modes of technological production with older, more organic models of professional writing.

In the end, Benesch argues, Romantic literary discourse is marked as much by admiration for the technological as by strains of resentment and cultural anxiety about its negative effects. As such, it prefigures in important and previously unacknowledged ways the modernist and postmodernist sensibilities that would follow.

"Benesch's reading of the canonical authors uncovers a dimension of these writers—and this period—that is strikingly original. One finishes this study feeling that cyborgian imagery is central to any consideration of the new nineteenth-century culture of technology. His scholarship is most impressive."—Miles Orvell, author of *After the Machine: Visual Arts and the Erasing of Cultural Boundaries*

KLAUS BENESCH is professor of English at the University of Bayreuth, Germany.

Literary Studies / American Studies
256 pp.
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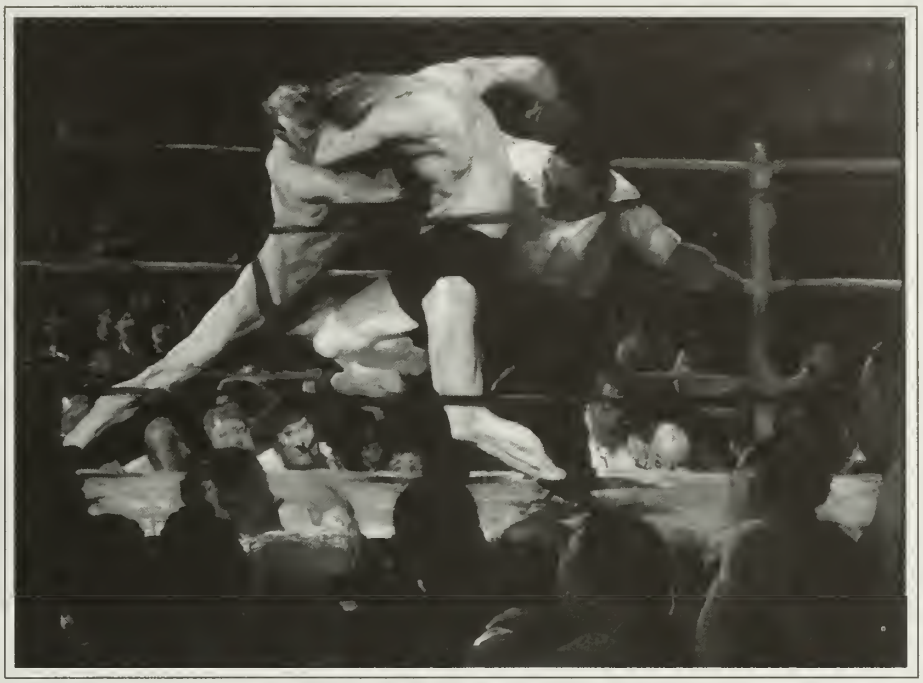
January 2002

Remarkable Modernisms

Contemporary American Authors on Modern Art

Daniel Morris

How a select group of contemporary writers has responded to modern art



For the authors discussed in *Remarkable Modernisms*—poets John Yau, Charles Simic, and Mark Strand, and novelists Ann Beattie and Joyce Carol Oates—writing about modern art not only helps to illuminate the work of the artist but also serves as a stimulus to verbal self-portraiture. By revealing as much about their own lives and works as they do about the visual objects reviewed—pieces for example by Jasper Johns, Andy Warhol, Joseph Cornell, Alex Katz, Edward Hopper, and George Bellows—the authors studied by Daniel Morris extend the scope of their analysis. In all five cases, writing about art becomes a critical inquiry into the nature of public acts of witnessing and private acts of seeing and not seeing.

While challenging older, rigidly formalist approaches, these authors also diverge from the strictly contextual approaches favored by many contemporary academic critics. As poets and novelists, they remain sensitive to the value of compositional techniques when they address a visual artifact, and they reject the shibboleth of "content" versus "formalist" approaches to art. They reveal that this dichotomy fails to account for the "semantics of form"—the interwoven relationship between the "how" and the "what" of a work of art. Indebted to visual art as a basis for their own compositional discoveries in words, these authors' writings on art have the effect of turning pictures into a language that extends our frame of reference beyond the flat surface of the picture plane to each author's version of contemporary society as social text.

"With this book, Morris establishes himself as one of the most important voices in the burgeoning field of the relationship between art and literature. This perceptive, persuasive, and lucid volume reflects both the vast range of his reading in the fields of modernism and postmodernism and his powerful close reading of the texts he discusses. He is a pluralist in the best sense of the word." —Daniel R. Schwarz, author of *Reconfiguring Modernism: Explorations of the Relationship between Modern Art and Modern Literature*

"This thoughtful, insightful study explores the ways that contemporary poets and novelists have responded to visual artists. Morris has a knack of going against the grain of conventional interpretation and finding a fresh reading of the artists and writers he considers."—Dickran L. Tashjian, author of *William Carlos Williams and the American Scene, 1920–1940*

DANIEL MORRIS is associate professor of English at Purdue University and author of *The Writings of William Carlos Williams: Publicity For the Self.*

Literary Studies / Art Criticism / American Studies

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The Prairie Spirit of Landscape Gardening

Wilhelm Miller

Introduction by Christopher Vernon

The first study to explore a distinctly American style of landscape design

In 1915, Wilhelm Miller (1869–1938), an influential author and editor, published *The Prairie Spirit of Landscape Gardening*, a profusely illustrated book that championed the "prairie style" of landscape gardening. It was the first book to address the question of a truly American style of landscape design and remains one of the most significant early treatises on that topic.

This handsome volume features several projects by Jens Jensen, a Danish immigrant whose ecologically based, conservation-oriented approach to park and residential design had a strong impact in Chicago and formed the foundation of the stylistic school Miller was promoting. The book also features photographs of O. C. Simonds's designs for Chicago's Graceland Cemetery and midwestern landscapes by Walter Burley Griffin, Frank Lloyd Wright, Warren H. Manning, among others. Before and after images vividly demonstrate Miller's taste for abundant use of hardy native plants in landscape design. His emphatic captions—"Away with Gaudy Foreigners and Artificial Varieties!" "Restore the Native Vegetation!"—leave little doubt about his aesthetic position.

Christopher Vernon's new introduction links the prairie style to Wright and other architects of the Progressive Era, arguing that Wright's use of prairie landscape elements actually preceded that by Jensen, Simonds, and their peers. Vernon shows how prairie imagery provided design ideas for some and also provided a label—prairie style—that helped promote naturalistic work generally. Architects, landscape architects, and garden enthusiasts will be intrigued by Vernon's insights and inspired by Miller's impassioned call to celebrate, replicate, and conserve the midwestern landscape.

CHRISTOPHER VERNON is senior lecturer in the School of Architecture and Fine Arts at the University of Western Australia.

Landscape Architecture / Gardening
56 pp., 133 illus., 8 1/2" x 11" format
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December 2001

A volume in the ASLA Centennial Reprint Series
Published in association with the Library of American Landscape History

Landscape Architecture, as Applied to the Wants of the West; with an Essay on Forest Planting on the Great Plains

H. W. S. Cleveland

Introduction by Daniel J. Nadenicek and Lance M. Neckar

An early and influential treatise on the role of landscape architecture in nineteenth-century America

An important force in nineteenth-century American landscape architecture, H.W.S. Cleveland (1814–1900) has long been overshadowed by Frederick Law Olmsted, with whom he worked briefly at Prospect Park. Cleveland's "organic" design approach was first expressed in 1855 at Sleepy Hollow Cemetery in Concord, Massachusetts, where he and Robert Morris Copeland developed a landscape aesthetic based chiefly on the writings of Ralph Waldo Emerson. *Landscape Architecture, as Applied to the Wants of the West*, published in 1873, summarizes Cleveland's organic approach and its application at all scales of design and planning. The book is especially significant as the first attempt to define and develop a comprehensive scope for the new profession of landscape architecture in its formative period.

A new introduction to the text provides a historical backdrop to Cleveland's concern that ill-considered layouts for communities along the rapidly developing rail lines of the Midwest and Great Plains would negatively affect what he saw as the future of American civilization. Daniel J. Nadenicek and Lance M. Neckar explicate Cleveland's text, analyzing his innovative approach to design and planning and its influence on the profession. They also examine the intriguing, rarely studied *Essay on Forest Planting on the Great Plains*, the second part of the original book, discussing the pragmatic and philosophical forces that inspired its writing. The introduction provides an overview of Cleveland's career, from his formative Unitarian roots in Lancaster, Massachusetts, through his designs for Highland Park in Illinois, the South Parks system in Chicago, and, in his later years, the Minneapolis park system.

DANIEL J. NADENICEK is director of the Center for Studies in Landscape History and associate professor of landscape architecture at Pennsylvania State University. LANCE M. NECKAR is professor of landscape architecture and associate dean of the College of Architecture and Landscape Architecture at the University of Minnesota, St. Paul.

Landscape Architecture

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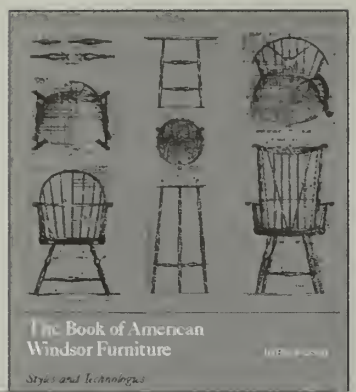

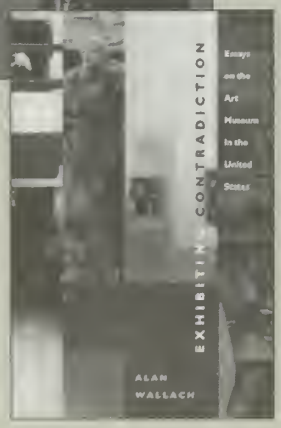

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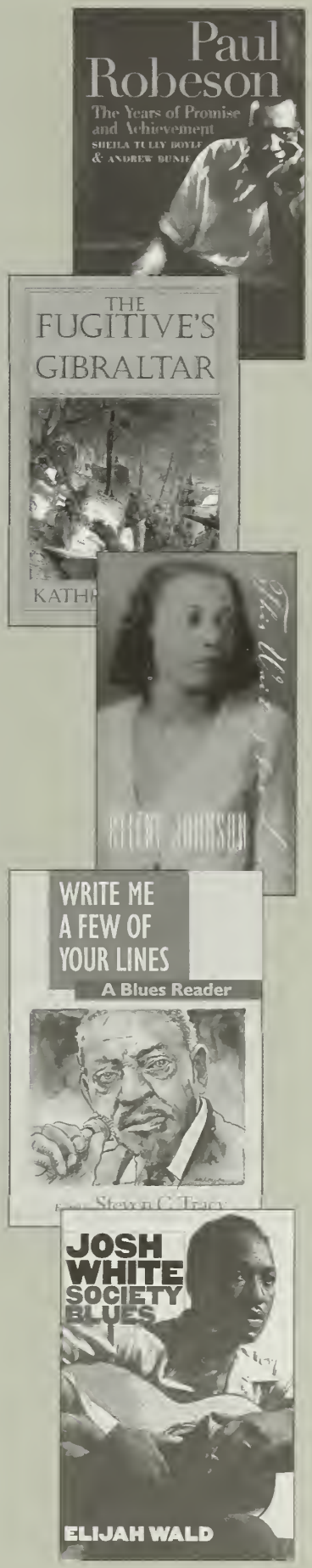

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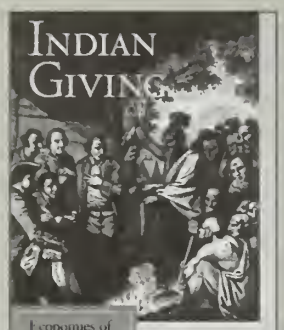

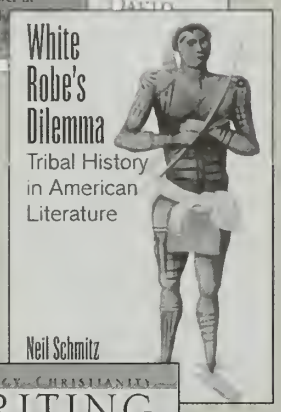

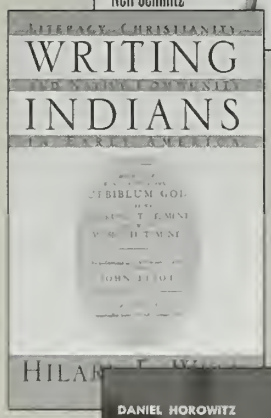

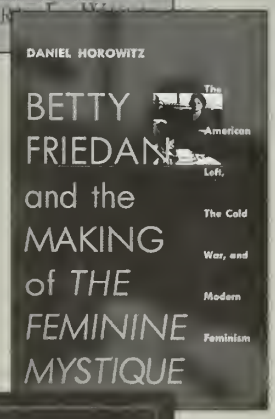

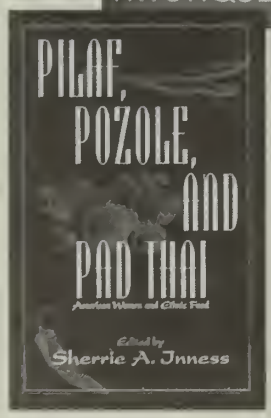

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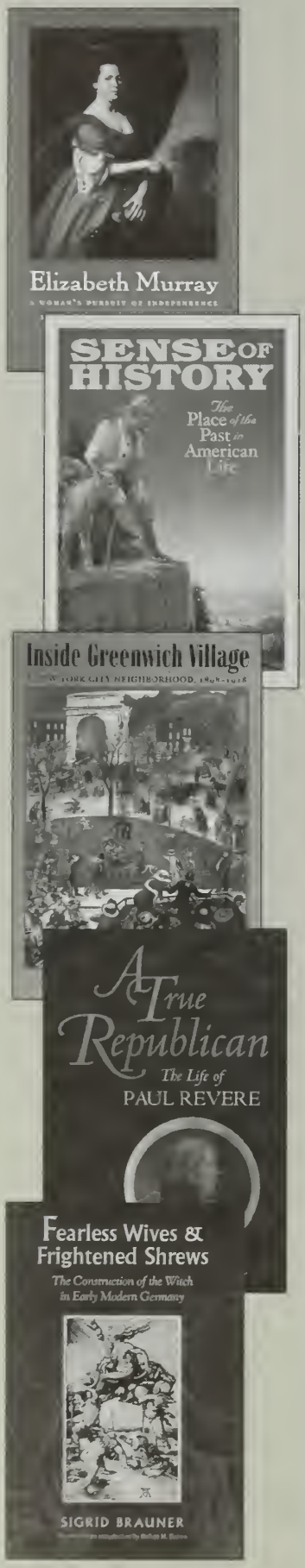

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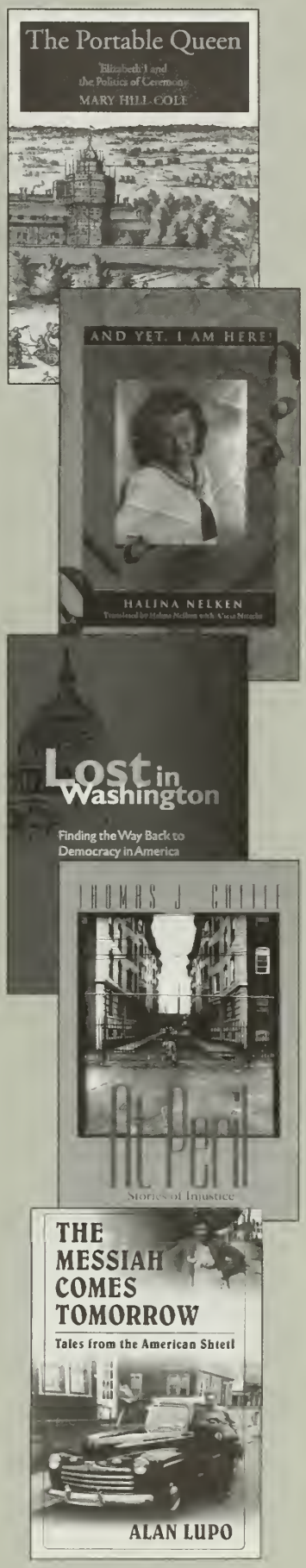

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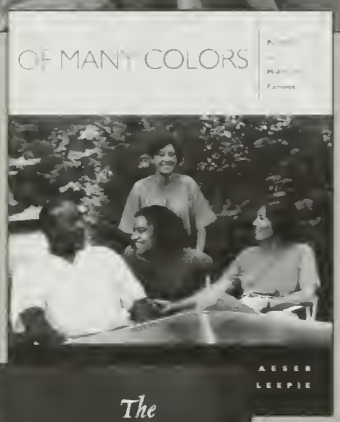

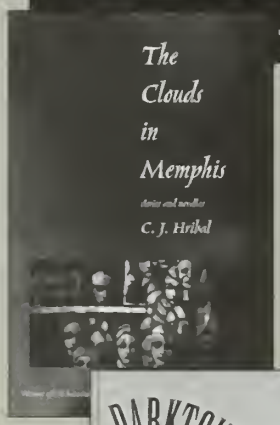

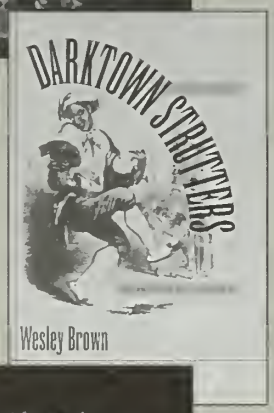

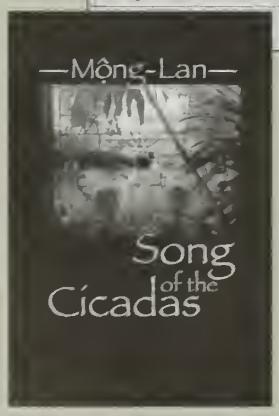

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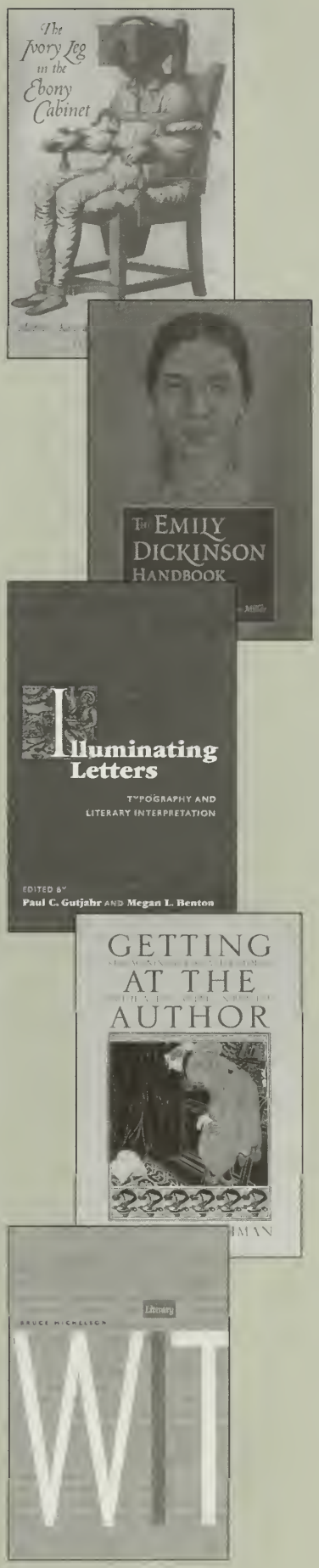

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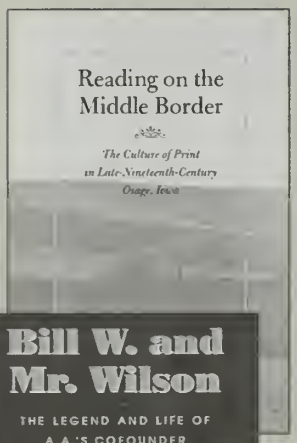

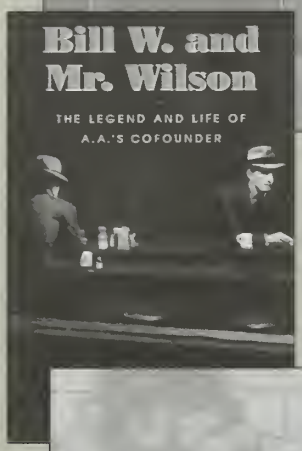

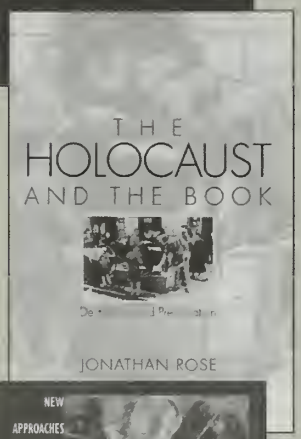

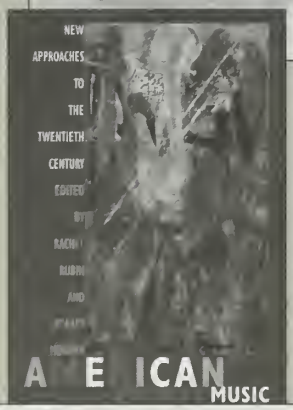

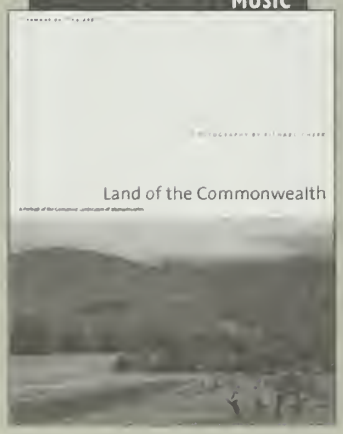

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